

VIEW CAMERA LENSES

GOOD BUYS IN USED OPTICS FOR THE VIEW CAMERA

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Wide Field Commercial, 65° to 80°

150/305 f5.6, 76°	Acu Symmetrical	Burleigh Brooks Optics, Inc	Ilex (USA)
150/305 f5.6, 76°	Acuton	Burke & James, Inc.	Ilex (USA)
215 f4.8, 76°	Caltar "S"	Calumet Mfg. Co. or Calumet Photo- Graphic Inc.	Ilex (USA)
150/300 f5.6 360 f6.8 70°	Caltar "S" Above is Same	Calumet Mfg. Co. or Calumet Photo- graphic Inc. as Sironar or Symmar	Schneider or Roden- stock (Germany)
150/180/210 4 element, 6.3, 70°	Computar Symetri- gon (Metrogon type)	Burleigh Brooks Optics, Inc. (USA Design)	Kowa Optics (Japan)
150/355 f6.8/7.7 65°	Dagor	C.P. Goerz or (1925/26) Zeiss/Goerz Goerz USA (Various Owners 1917/70) Goerz, Berlin (Burke & James, USA 1927/63) Schneider Optics Co. (1971 and on)	Goerz or Zeiss (Ger) Goerz (USA) Goerz (Ger), or B&J (USA) Switzerland/Germany
105/250 f5.6 74°	Fujinon NWS, Air Spaced, MultiCoated	Fuji Photo Film	Fuji Photo Film (Japan)
105/250 f5.6 80°	Fujinon WS Conventional	Fuji Photo Film	Fuji Photo Film (Japan)
250 f6.7/300 f 8 360 f 10, 80°	Fujinon WS Conventional	Fuji Photo Film	Fuji Photo Film (Japan)
135/254 f6.3, 65°	Wide Field Ektar	Eastman Kodak Co., Inc.	Kodak (USA)
135/300 f5.6 70°	Sironar	Rodenstock Optical Co.	Rodenstock (Germany)
135/360 f5.6/6.8 70°	Symmar Conv. Coating	Schneider Optical Co. Marked as Convertible	Schneider (Germany)
135/360 f5.6/6.8 70°	Symmar S, Conv. and Multi Coated	Schneider Optical Co. No indication of Convertibility	Schneider (Germany)

All of these lenses should be carefully checked for evidence of being dropped (be sure they roll evenly on a table), they are not seriously dented or scratched, do not have element separations (brilliant star pattern when looking through the lens), and that the slow shutter speeds are even, reasonable, and without "surge" or

Demand the opportunity to test all lenses, new and used. Older lenses should be tested for excessive flare or lack of contrast. Contrary to conventional wisdom, a Compur is a Compur whether or not is says Linhof.

All of these lenses are "Double Anastigmats" and as such are convertible. In general the 4 element examples will not have excellent quality but the remainder should work reasonably well. They approximately double in focal length and the apertures are about two stops less than marked when converted.

Illustrator's Optics, 50° to 62°

4 Element Tessar Type Lenses of High Contrast and Brilliance (56°) *

150/305 f6.3	Acutar	Burke & James, Inc.	Ilex (USA)
150/305 f5.6	Acu Tessar	Burleigh Brooks Optics, Inc.	Ilex (USA)
165/375 f6.3	Caltar	Calumet Mfg. Co./Calumet Photographic	Ilex (USA)
508 f7.0 ¹	Caltar	Calumet Mfg. Co./Calumet Photographic	Ilex (USA)
215/355 f6.3	Commercial Ektar	Eastman Kodak	Kodak (USA)
127/355 f4.7/6.3	Ektar*	Eastman Kodak	Kodak (USA)
210/305 f5.6 ²	Fujinon LS 59°	Fuji Photo Film	Fuji (Japan)
150/305 f4.5/6.3	Paragon	Ilex Optical Co.	Ilex(USA)
135/305 f4.5/8	Tessar	Zeiss ³	Zeiss (Germany)
135/300 f4.5/4.7	Xenar	Schneider Optics	Schneider (Germany)

¹ This is a 3 element (Cooke Triplet Type) design. It was introduced in 1967 and was variable in quality through 1969. From 1970 until the demise of Ilex, these were superb for all formats through 8 X 10. The photographer should note, carefully, that the circle of illumination (about 45°) is quite a bit greater than the 35° circle of excellent definition.

² Slightly wider angle of view than normal

³ During the post WWII period, both Western Zone and Soviet (Eastern) Zone Germany had lens makers using the Name Zeiss until the World Court ruled in favor of the West regarding the name Zeiss. Both continued to use the name Tessar and both sources represent high quality offerings, normally. Apertures and shutters varied.

* The 127mm f4.7 Ektar made for press cameras covered 62° and was of excellent quality. The 152mm, f5.6 Ektar found on Graflex SLR's and press cameras was of astonishingly high quality.

Apochromats Suitable for General Photography

35° to 45°, 4 Element Dialyte, Narrow Angle, Usually Corrected for Close Up (Except Fujinon CS)

210/300 f10	Apo Ronar	Rodenstock	Rodenstock (Ger.)
210/360 f10	Apo Tessar	Zeiss (East & West)[non-dialyte]	(Germany)
215/360	Artar	B&J, Goerz, Goerz/Amer. Optical, C.P. Goerz, Zeiss, & Schneider All Good	C.P.Goerz, Goerz, Zeiss, Schneider Kern (USA, Ger- many, Switzerland)
300/f8.5, 66° 400/f11.5, 57° 600/f12.5, 55°	Fujinon CS	Fuji Photo Film Co Infinity Corrected , re-spaced dialyte (Artar Type)	Fuji (Japan)
210/305 f9.0 55 f9	Repro Claron For Slide Repro	Schneider Optics	Schneider (Germany)

These lenses are all superb for close up copy work, color separation, and studio distance product photography. In general, the angles of view are too narrow for much swing/tilt.

The longer focal length lenses tend to perform well at long distances. While this would not be anticipated due to the obvious 1:1 correction, the 250mm to 360mm seem to out perform many plasmat types at or near infinity.

The Fujinon CS lenses were introduced to the US market in very limited numbers starting about 1982. This lens is of the dialyte "Artar" type but the spacing and design characteristics were optimized at infinity. The bizarre apertures are related to the maximum shutter opening. Fine product photography lenses at mid and long studio distances.

Wide Field Apochromats Suitable for General Photography

150 to 305 f10, 80+°	Apo-Computar	Burleigh Brooks Optics, Inc.	Kowa, Japan
150 to 305 f10, 80°	*Kowa Graphic	Tokyo Optical (Kowa Optical)	Kowa, Japan
180 to 360 f10, 70°	Fujinon A/AS	Fuji Photo Film	Fuji, Japan
135 to 300 f9, 64°	G-Claron	Schneider Optical	Schneider, Germany
50 to 360 f5.6 or f6.8, 60°	** Componon	Schneider Optical	Schneider, Germany

These 6 element plasmat style lenses at 64° to 83° are superb in close up and are usually excellent (especially the longer focal length selections) at distance. The above lenses are the optics of choice and are indispensable for jewelry and small object photography.

* There is a Kowa Graphic 360mm lens that was designed for inclusion in a self contained copy machine that only covers 5X7 adequately. It should be avoided by those needing a long lens for various large formats.

** These are most commonly found shutter mounted in 135mm to 210mm, although occasionally, in all of the focal lengths for various purposes.

From time to time, in addition to the Componons above, Rodenstock Apo-Rodagon, Nikon El Nikkor and other fine enlarging lenses will be found shutter mounted for photography. If they have been reversed, they are often superb close up and macro lenses, they should be tested and evaluated for the photographer's purposes.

Wide Angle and Super Wide Angle Lenses

47 to 90 f8, 103°	Acugon	Burke & James	Ilex, USA
65 to 210 f6.8, 85°	Angulon	Schneider Optics	Schneider, Germany
65 to 120 f8, 100°	Fujinon, SWS	Fuji Photo Film	Fuji, Japan
65 to 90 f5.6, 105°	Fujinon, SWD	Fuji Photo Film	Fuji, Japan
65 to 90, f6.3, 95°	Grandagon	Rodenstock Optics	Rodenstock, Germany
47 to 165, f8, 100°	Super Angulon	Schneider :Optics	Schneider, Germany
65 to 90, f5.6, 105°	Super Angulon 5.6	Schneider Optics	Schneider, Germany
90, f8, 100°	Wide Field Caltar	Calumet Mfg. Co., Inc. (Calumet Photographic, Inc.)	Ilex, USA

Certain other Ilex made lenses from the mid 60's through the late 70's bearing Ilex names (usually some form the word "Paragon") or Burleigh Brooks Optics names normally have high quality and low price. All of the German made Caltar lenses were made either by Schneider or Rodenstock and were identical to the Symmars or Sironars produced for their markets at the times manufactured, depending upon the various contracts. Only certain genuine experts can tell which is which. The prices are usually quite high and the quality usually good, although only actual tests can determine whether the USA made or the German made optics will be superior in any given situation.